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**Music**  
**Higher level**  
**Listening paper**

Wednesday 20 November 2019 (morning)

2 hours 30 minutes

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**Instructions to candidates**

- Do not open this examination paper until instructed to do so.
- Section A: answer either question 1 or question 2. Answer question 3.  
Clean scores of the prescribed works must be used.
- Section B: answer either question 4 or question 5. Answer both question 6 and question 7.  
The score required for question 4 is in the score booklet provided.  
Questions 4 to 7 correspond to the music tracks 1 to 4.  
You may listen to the tracks as many times as you wish.
- The maximum mark for this examination paper is **[100 marks]**.

## Section A

Answer **either** question 1 **or** question 2.

Answer question 3.

Question 1 refers to the work ***Brandenburg Concerto No 2 in F major*** by **Johann Sebastian Bach**.

Question 2 refers to the work ***Dances of Galánta*** by **Zoltán Kodály**.

Question 3 refers to both works.

Justify your answers with reference to the works by Bach and Kodály.

Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) in the works/extracts.

### Either

**1. *Brandenburg Concerto No 2 in F major* by Johann Sebastian Bach**

Explore the use of counterpoint (the combination of different melodic lines) in any two movements of Bach's *Brandenburg Concerto No 2 in F major*.

[20]

### Or

**2. *Dances of Galánta* by Zoltán Kodály**

Discuss the use of rhythm (including tempo) and harmony in each of the following three passages from *Dances of Galánta*:

- Bars/measures 50–93 (1st dance)
- Bars 94–150 (2nd dance)
- Bars 236–334 (4th dance).

[20]

**3. *Brandenburg Concerto No 2 in F major* by Johann Sebastian Bach and *Dances of Galánta* by Zoltán Kodály**

Compare and contrast the ways in which instruments are used and combined in the prescribed works, emphasizing any significant musical links.

[20]

## Section B

Answer **either** question 4 **or** question 5.

Answer **both** question 6 **and** question 7.

Answers should include relevant **musical**:

- elements: such as (but not limited to) duration, pitch, tonality, timbre/tone colour, texture, dynamics
- structure: such as (but not limited to) form, phrases, motifs
- terminology and its appropriate use
- context: such as (but not limited to) cultural, historical and stylistic context.

Justify your answers with reference to evidence from the extracts.

Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) where a score is provided; and by using timings (minutes and seconds) where no score is provided.

### Either

**4. *Piano Trio No 39 in G major, Movement III* by Franz Joseph Haydn**

(Track 1. Score provided. Music fades from 1 minute 46 seconds.)

With clear reference to the score provided, analyse, examine and discuss in detail what you hear in this extract.

[20]

### Or

**5. *Seid nüchtern und wachet (Faust Cantata), Movement VII (Es geschah)* by Alfred Schnittke**

(Track 2. No score provided. Music fades from 2 minutes 44 seconds.)

Analyse, examine and discuss in detail what you hear in this extract.

[20]

**6. Unidentified piece**

(Track 3. No score provided. Music fades from 1 minute 53 seconds.)

Analyse, examine and discuss in detail what you hear in this extract.

[20]

**7. Unidentified piece**

(Track 4. No score provided. Music fades from 1 minute 50 seconds.)

Analyse, examine and discuss in detail what you hear in this extract.

[20]

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